

Saturday, April 26, 2003
8 pm. Walter Hall

CD2003--81/82

University of Toronto
Faculty of Music
Presents

Percussion Ensemble

Robin Engelman, director

PROGRAMME

Louis Andriessen 1

The Worker's Union (1975)
Jamie Drake and Peter Jones, percussion

Hung Chien-Hui 2

Song of the Mountain Stream (2002)
*Mandy Lau, Tricia Sautner, Laura Savage, and
Niamh Ni She, marimbas*

Jo Kondo 3

Twain (2002)
Julian Rodrigo, flute and Michael Gambacurta,
vibraphone and cow-bell*

Lou Harrison 5

Concerto for Flute and Percussion (1939)
I. Earnest, fresh and fastish
II. Slow and poignant
III. Strong, swinging, and fastish
Annick Santschi, flute; Richard Burrows and
Antti Ohenoja, percussion*

Andre Jolivet

Suite en Concert – pour flute et percussion (2nd
Concerto pour flute) (1967)
I. Modere, Fremissant
II. Stable
III. Hardiment
IV. Calme, Veloce, Apaise
Emma Tessier, flute; Jamie Drake, Devon Fornelli,
Ainsley McNeaney, Christa Mercey, percussion*

Lou Harrison

Suite for Percussion (1942)
I. Moderato
II. Slow
III. Alla Recitative, Moderato allegro
*Antti Ohenoja, Yente Kerr, Robert Foster, Ian Gibson
and Steve Sajkowsky*

* From the studio of Patrick Gallois

Tonight's concert is the third percussion ensemble event in the last two years to feature students from the studio of Patrick Gallois. The first was a concert with the Mercey Brothers and Mark Sallmen, organist, performing country - Western and fife and drum music.

The fife and drum music from that concert was later recorded in Walter Hall for future release on a Faculty of Music Percussion Ensemble CD. The enthusiasm and artistry of Patrick's students was the inspiration for including in tonight's concert three modern works for flute and percussion.

I wish to thank all the students from Professor Gallois' studio and the percussion ensemble for their cooperation and spirit of adventure and to dedicate tonight's performance to them and to the great composer Lou Harrison whose equally adventurous spirit invigorated percussionists and contemporary music for over seventy years.

—Robin Engelman

Programme Notes

Worker's Union

LOUIS ANDRIESEN

"Worker's Union" a symphonic movement for any loud sounding group of instruments, features one continuous line of music with exactly notated rhythms and patterns of repetition and approximate pitch contours. At certain moments the group splits into two ensembles. "Breakaway workers" attempt to establish their own tempi and patterns. Soon, however, they are brought back into unison and join the relentless labor of the musical "work force".

—Louis Andriessen

Louis Andriessen was born into a musical family in Utrecht, the Netherlands in 1939. His father Hendrik and his brother Juriaan were established composers in their own right. Andriessen studied with his father and with Kees van Baaren at The Hague Conservatory, and between 1962 and 1964 undertook further studies in Milan and Berlin with Luciano Berio.

Since 1974 he has combined his teaching with his work as a composer and pianist. He is today widely regarded as the leading composer working in the Netherlands and is a central figure in the international new music community.

Andriessen's compositions have inspired many leading exponents of contemporary music.

—Peter Jones

Song of the Mountain Stream

ARRANGED BY HUNG CHIEN-HUI

Composer Hung Chien-Hui arranged this traditional Chinese folk melody for marimba quartet. It was possibly originally composed for traditional instruments such as the Chinese Flute or the Pipa (guitar-like string instrument). From this arrangement, one can picture the journey a mountain stream takes from beginning to end. Perhaps as melting snow, or collected moisture, the stream begins its journey slowly and quietly. It then may shift into a torrent and back to a stream until it trickles into a lake, river, or the ocean.

These images are captured in the musical gestures of Hung Chien-Hui. Since Emperor Yao (ca. 2356 B. C.) ordered his official musicians to make music imitate the sounds of nature, musical images of natural sounds can be heard in many traditional Chinese melodies. In "Song of the Mountain Stream", the marimbas take the listener on a journey through the life of a stream. Segmented by

tempo changes and pauses, the different stages of the stream are heard in the way the composer uses differences of dynamic, tonality, and tempo.

Devon Fornelli

Twayn JO KONDO

Twayn, OBS. Twain is the modern representation of Old English Twegen, the noun and accusative masculine of the numeral of which the feminine and neuter twa, tu remain as two. Its use in the marriage service and its value as a rime – word, have contributed to its retention as an archaic and poetic synonym of Two. Twain – to part or divide in twain; to put apart, separate.

–*The Compact Edition of the Oxford English Dictionary*

Jo Kondo (b.1947, Tokyo) has written more than 100 compositions ranging from solo pieces to orchestral and electronic works, including percussion. To sum up his aesthetic and compositional ideas, the composer writes: “Each sound must have its own entity and life. What I am doing in my compositions is to create a web of intertonal relationships, while trying to safeguard the possibility of aurally perceiving the individual entity and life of every single tone in that relationship.

“Twayn” was commissioned by the KlangZeit Festival, Munster, 2002.

–*Robin Engelman*

First Concerto for Flute and Percussion LOU HARRISON

The “First Concerto for Flute and Percussion” was written in 1939 and dedicated to Henry Cowell. It was published in 1964 and Cowell wrote this response:

“It is so warming to have a copy of your flute and percussion concerto, with your dedication, just out after 1936. The line is so interesting, your

pieces are always a peg more-exciting and more musical than those of others.”

We send our love,
Henry”

The piece is in three movements with descriptive tempo markings. The 1st is marked *Earnest, fresh and fastish*, 2nd is *Slow and poignant* and the 3rd is *Strong, swinging and fastish*. Harrison shows his interest in non-European rhythms, timbers and note rows. The piece is richly worked with copious melodies and the virtuoso flute lines soar weightlessly.

The percussion is extremely sonorous and rhythmical. The 1st movement percussion motif repeats 45 times in 4/8 while the flute plays in 6/8. The 2nd movement motif repeats 13 times in 3/4 with the flute. The 3rd movement motif repeats 37 times in alternating measures of 4, 6, 3 and 5/8.

The flute begins in the same sequence of meters, but gradually alters them. The percussion motifs are simple; however they combine with the flute to create a complex, yet passionate piece full of charm.

The use of tortoise shell, tin can rattle, graduated gongs, rasp, bells and a large metal bowl allow for a new and surprising instrumentation in each movement. Harrison’s use of compositional restrictions of interval control are prevalent throughout as the 1st and 3rd movement only use intervals of a major second, minor third and major seventh. The 2nd movement switches the major second for a minor second to appropriate the mood of joy to slow and poignant. This piece is an example of elemental materials combined to produce complex results. Harrison continued to experiment with this device throughout his later works.

–*Richard Burrows*

Lou Harrison was born on May 14, 1917 in Portland Oregon. He studied with Howard Cooper, Henry Cowell, Arnold Schoenberg and Virgil Thomas and worked closely with Cage, Schoenberg, Cowell

and Ives. During his busy life he lived in many areas of the United States and New Zealand.

Mr. Harrison liked to point out that American composers must often do other things in order to support themselves. He worked as a record salesman, animal nurse, journalist, florist, forest fire fighter and dance accompanist. He was also a poet, painter, calligrapher and typeface designer, in addition to being a composer.

He was one of the most influential percussion composers and innovators. Mr. Harrison is responsible for not only providing some of the most important works in the percussion repertoire, but also for pioneering the expansion of percussion ensembles by finding new sound sources in junkyards and hardware stores.

Indonesian Gamelan was introduced to the United States by Mr. Harrison, and one of his compositions "Ibu Trish" was premiered by the Toronto based group, The Evergreen Club Gamelan. His compositions include numerous pieces for Gamelan as well as symphonies, operas, ballets and instrumentals.

Lou Harrison died Sunday evening, February 2, 2003 while on his way to attend a festival of his music at Ohio State University in Columbus. He is greatly missed by his many colleagues.

-Ian Gibson

Suite en Concert **ANDRE JOLIVET**

Written in 1965, the "Suite en Concert" for flute and four percussion players is also referred to in the score as "2e Concerto for Flute". It is dedicated to flutist Jean-Pierre Rampal, who gave its first

performance on Radio-France on 23 February 1966.

With the technically demanding arabesques and trills, the soloist breaks free from the virtuoso ensemble writing that, in short, almost demands the impossible from the four percussionists. In the second movement, the normal C flute is exchanged for the darker-toned, bewitching alto flute. This results in a calm, but moving combination of sounds. The frenetic outbursts in the third movement offer the greatest imaginable contrast. Irrational rhythms, refined sonorities and a powerfully energetic impulse are characteristic features of this "Suite en Concert" and of Jolivet's music in general: for him, music means magic and the exorcism of spirits.

-Emma Tessier

Suite **LOU HARRISON**

The "Suite" for percussion instruments was completed in 1942 in San Francisco. An excellent example of timbrel experimentation, this work uses several non-standard instruments including three sets of automobile brake drums and a wash tub as well as more common instruments: Bass drum, Thundersheet and Triangles.

Harrison's interest in the music of the Pacific Rim countries is apparent in his use of gongs, tam-tam, Chinese bells and temple blocks. "Suite" also displays several interesting compositional features such as over-the-barline groupings of rhythms, accents, hemiolas and polyrhythms.

-Robert Foster



Biographies

Robin Engelman is an Adjunct Professor of Music at the University of Toronto and a founding member of the percussion group, NEXUS. He studied percussion and composition with Warren Benson at Ithaca College, Ithaca, New York.

Robin's *Music for Soldiers*, an arrangement for the Canadian Brass and Nexus of four historic songs associated with military history, was premiered in October of 2002 at the Glenn Gould Studio and was featured on the CBC television show *In Concert* broadcast in February 2003.

Also completed in 2002 were four arrangements for percussion quintet of songs by Toru Takemitsu and *Handmade Proverbs* **Four Pop Songs* that Takemitsu wrote for the King's Singers.

A recent composition is *Dance Movements* for Harp and Marimba (2000) written for the Toronto duo ArpaTambora - Faculty of Music graduates Sanya Eng and Ryan Scott - who commissioned the work. *Dance Movements* was premiered at the American Harp Society International Harp Convention in Cincinnati, Ohio.

Robin is the conductor and director of Percussion Ensemble of the University of Toronto's Faculty of Music. The ensemble recently produced its first CD with repertoire by Nexus member Bob Becker, Toronto composer John Beckwith, John Cage, Jo Kondo and Toru Takemitsu.

Julián Rodrigo was born in San Juan, Argentina. He earned his Bachelors Degree in Flute Performance at the San Juan National University, where he studied

with Renato Ligutti. As a soloist and in duo with his pianist sister, Julian has performed throughout Argentina. He has performed in masterclasses in Moscow, Italy and the United States. Last year, Julián began his studies with Patrick Gallois, earning an Advanced Performer's Certificate from the University of Toronto.

Annick Santschi is from Switzerland. She started to play the flute at the age of 10 and studied in the Conservatoire of La Chaux-de-Fonds in the class of Michel Bellavance, where she obtained a Virtuosity Diploma in 2001. She attended several masterclasses in Canada, England, France and Italy. She is presently finishing a Bachelor of Music in Performance in the class of Patrick Gallois at the Faculty of Music of Toronto.

Emma Tessier is currently in her fourth year at the University of Toronto under the tutelage of Patrick Gallois. Emma began her flute studies at the National Conservatory of Montpellier with Professor Henri Vaudé and continued at the Conservatory of Montpellier until 1996. She began her post-secondary education at the National Conservatory of Rueil-Malmaison in the studio of Phillipe Pierlot. In 1999 she was accepted at the National Conservatory of Paris and studied with professor Vincent Lucas as well as Patrick Gallois through the National Music School of Aulnay-sous-Bois. As a winner of the first Audi-Mozart International Competition, Ms. Tessier has been invited to perform the Mozart D major with the Orchestra of Bolzano and Trento as well as several other concerts in the 2003-2004 season.



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